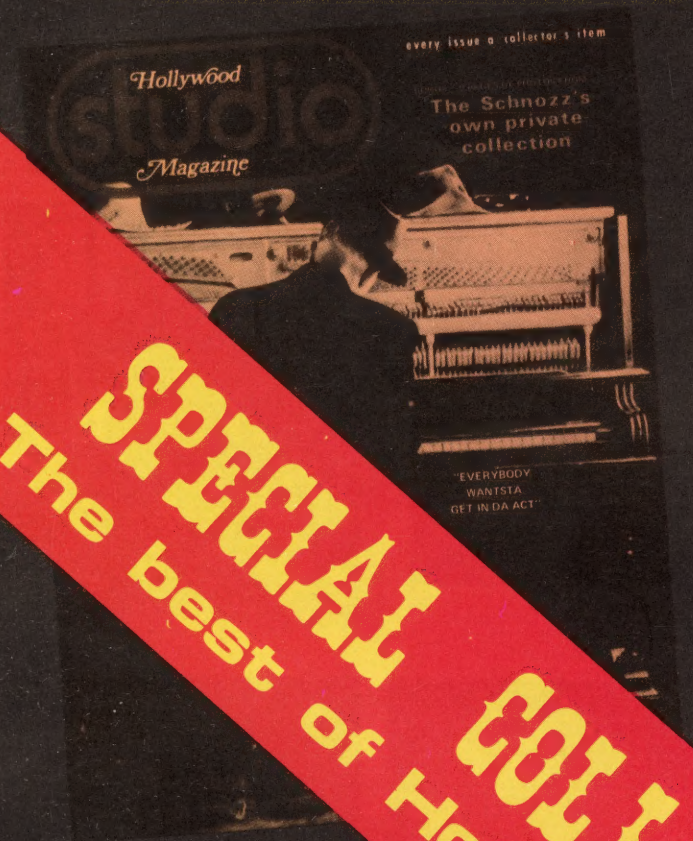


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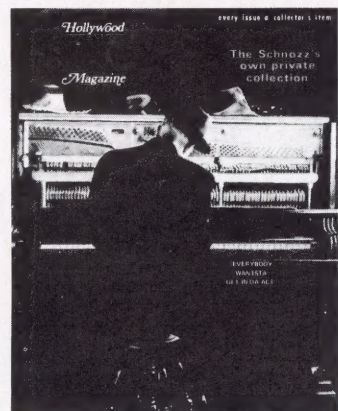
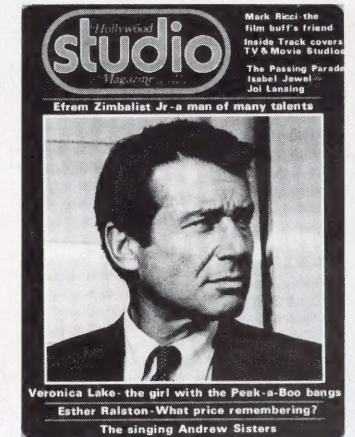
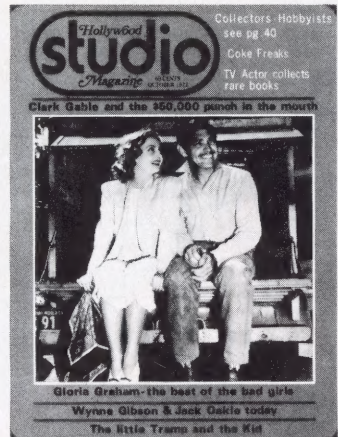
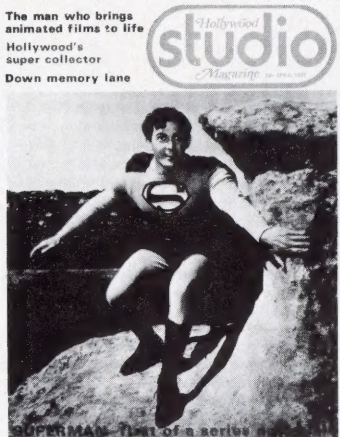
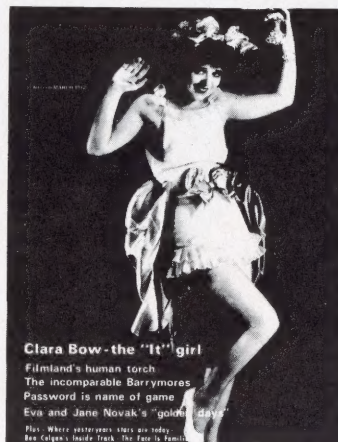
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Teet Carle, Lee Graham, Robert Kendall, Margaree Klein, Jess L. Hoaglin, Larry Kleno, Pat Barham, Shirley "Bubbles" Singer, Kirk Krivello.

ART DIRECTOR

Doti Fiorello

ADVERTISING MANAGER

Frances Kennon

National Advertising Director, Robert Kendall

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HOLLYWOOD STUDIO



CLARK GABLE

CLARK GABLE



This is how Clark Gable and Carole Lombard looked in 1932 when they co-starred in "No Man of Her Own." It was their first contact, but they did not fall in love until four years later.

The young Clark Gable in 1930 when he played Killer Mears in "The Last Mile" on the stage of a Los Angeles theatre. A lot of Hollywood saw him then and he should have been an instant film star, but the "experts" said his ears were too big for the movies.

and the \$50,000 punch in the mouth



Spencer Tracy, Clark Gable and Claudette Colbert in a scene from "Boom Town," the MGM picture during which Gable sustained that \$50,000 punch in the mouth about which Teet Carle writes in this article.

By Teet Carle

† When the fifty thousand dollar punch landed in Clark Gable's mouth, I was standing only a few feet away. It happened on a vast, nearly-empty sound stage at Metro-Goldwyn-Mayer studios early one uncomfortable morning in 1940. A man whose name I purposely never tried to obtain threw the right which knocked the King of the Screen to his haunches. The blow set the production schedule on "Boom Town" back two weeks and crimped the budget by fifty grand.

The loss was sustained because only a few days of shooting remained to be done on this all-star epic and Gable was booked to work in every unfinished scene. That wallop split the star's lip and created considerable dental damage. Gable could not be photographed until the cut healed, the swelling subsided and the tooth repair let him speak properly.

This mishap was an uncomfortable climax to a joyous few months for me as a publicist on a picture that starred Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan and marked the screen debut of a delightful character named Chill Wills. The picture was pure action; it concerned wildcat oil drilling.

When a movie demands a brawl involving big stars or other dangerous action, the hazardous shooting days are scheduled late in the production. Then, if a biggie gets scratched — but the reader already has gotten the point.

The plot of "Boom Town" had Tracy's girl friend, Miss Colbert, coming to an oil town to marry him. Instead, she encounters Gable, who is Tracy's wildcatting partner. He doesn't know she is his pal's girl friend, and vice versa. As they say in synopses, love sweeps them off their feet and they marry. This splits a fine business arrangement.

Later, in New York, Tracy comes visiting his old flame and learns that Gable is playing patty-cake with sultry Hedy Lamarr. So Tracy goes to Gable's swank Manhattan offices to kick his teeth in. For two days, a pair of stuntmen doubled for the stars and smashed up a lot of furniture.

There remained only close-ups of Gable and Tracy taking and receiving punches to intercut with the violence. On a cold morning, these pick-up shots started. The huge stage seemed almost empty as the crew lined up for the first shot — over the shoulder of



Tracy's "double" as a punch was thrown into Gable's mouth.

For some reason, Tracy's stand-in was used instead of a trained stuntman. Maybe it seemed simple to director Jack Conway. The stand-in was nervous to start with. The director's cries for more realistic action got him excited. Try after try was made.

Suddenly, disaster came. Gable stepped in too far. The stand-in punched too far. Maybe there was a slip of the foot. Wham! Gable granted: "Ug!" and was felled. The accident stunned everyone on the stage. The punch-thrower moved away, dazed. He was scowled at for hours and hours. A lot of "biggies" such as directors got hysterical. Tracy kept mumbling, "He deliberately slugged Clark." Gable, alone, was calm. He tried to stop the flow of blood, and hurried to his portable dressing room to find facial tissue.

Within minutes, I was in that dressing room taking orders, mostly from Tracy, who had assumed command. An appointment was made for Gable with a specialist at facial surgery and he was preparing to head for that aid. It was decided that I should race to the publicity

department and set up ways to suppress the story that Hollywood's top he-man star had had some teeth bent in a simple movie fight. Bad image! Hurt by the knuckles of a stand-in!

I ran. I pounded up the stairs leading to the offices occupied by those specialists known as "planters." These guys disseminate news and fill the requests of the press. As I huffed into the office, Otto Winkler was on the telephone. Otto was Gable's close friend and, before two years had past, was to die in that plane crash with Carole Lombard. He had accompanied the glamorous Mrs. Gable on a bond-selling tour as a favor to The King.

Otto saw me, and said into the telephone: "Here's Teet coming in from the set." Then to me: "Associated Press wants to know about Gable getting knocked cold in a fight scene." How fast news travelled about big stars in those days. How impossible to suppress anything about a star like Gable. How full Hollywood always has been of tipsters who want to "feed" newspapers with news and rumors. These unofficial "reporters" have made publicists' lives miserable for years. Of course, Gable got

headlines with that smashed lip.

"Boom Town" was my final sustained assignment with Gable. I was to see him, more than a decade later, when I was at Paramount and he starred in "Teacher's Pet." Back in September, 1940, I was about to start work at MGM with him and Hedy Lamarr on "Comrade X" but left suddenly to return to Paramount.

It is natural for me to conjecture that, had I stayed at MGM to work regularly on Gable films, I might have been with Carole Lombard that fatal night. I had known her since she first came under contract at Paramount as a leading lady and me making that trip would not have been beyond possibilities.

Gable was such a magnetic personality that it was almost impossible not to have heard colorfully about him long before he became a super-star. I got briefed on him even before he was in movies. One of Paramount's last silent movies was "Abie's Irish Rose" It was so close to the end of that era that three sound sequences were shoved into it as a last-minute effort to let it be billed as "part talkie."

One of these sequences showed the two stars of the movie in a war camp. Buddy Rogers played the piano while Nancy Carroll tap-danced. It was Nancy's first film. I was to handle a lot of her pictures. She had been signed as a result of playing Roxie Hart in "Chicago" at the Music Box Theatre in Hollywood, late in 1927. She kept telling everyone about this young actor named Gable who had played a reporter in the play with her. Nobody took her seriously.

Then in 1930, Gable starred as Killer Mears in "The Last Mile" when it had a road-show engagement in Los Angeles. Spencer Tracy had starred in this role on Broadway. I was to see Gable in that play. Richard Arlen, then a new young star at Paramount and a good friend of all the guys in publicity, took three of us flacks to see an actor he kept shouting someday would be a screen biggie.

"The Last Mile" should have done it for Clark. Lionel Barrymore, about to direct "The Bird of Paradise," saw Gable and flipped. He tested Clark as the native hero, but nobody agreed with Barrymore's enthusiasm. Irving Thalberg turned thumbs down. So did other moguls in Hollywood. Everyone said his ears were too big!

But Gable did crash into movies through a Western and MGM gave him

a bit role as a milkman in "The Easiest Way." So many fans wrote letters about the milkman that MGM, where Gable last had been a \$7.50-a-day extra in "The Merry Widow," gave him a contract.

The biggest hurrahs about Gable that I heard came from Claudette Colbert. I worked with Claudette on many films (including "Boom Town"), starting with "The Phantom President." This was a comedy starring the great George M. Cohan, and Paramount knew that Miss Colbert had the star dignity to be his leading lady. It was a "blah" part and Claudette agreed to the casting IF Paramount would lend her to Columbia to team with Gable (loaned from MGM) in Frank Capra's "It Happened One Night." Long before Claudette, Gable, Capra and the movie won all those Academy Awards for that 1934 movie, Miss Colbert was tub-thumping for her co-star. She never ceased being a rooting Gable fan.

Strangely, the one person from whom I heard the least about Gable (those who'd worked with him) in the early days was the great star he married in that ideal marriage, Carole Lombard. In 1932, MGM sent Gable to Paramount in exchange for the talents of Bing Crosby in a Marion Davies movie. Since most players of importance were under long-term contracts, they worked on "foreign" lots only through trades.

The picture was "No Man of Her Own." It was strictly a Lombard vehicle; she was among such female personalities as Colbert, Ruth Chatterton, Tallulah Bankhead, Nancy Carroll, Mae West and Marlene

Dietrich who made an annual "program" of releases. Gable was not too happy with the assignment. Besides, Carole was then married to William Powell and he to Rhea. Everyone is agreed that Carole and Clark were no more than friendly co-stars then.

I worked on several subsequent Lombard starrers but she never discussed Gable with any emphasis. By the time they met in 1936 at a Hollywood party and developed great mutual interest (both were maritally free at the time), Carole was on her way out of her Paramount contract. Her big deals thereafter elevated her to a super-stardom comparable to Gable's. I never was close to her again until she came on the set of "Boom Town" one afternoon. We chatted briefly. A lot of that talk was about her husband.

One morning in the late months of 1940, the Gable punch-in-the-mouth episode wound up for me. I was back at Paramount handling publicity on Claudette Colbert's "Skylark." Looking for her one dank morning, I was told she was sitting outside the stage in the sun. As I found her, a man who had been standing near the bench on which she sat and talking to her, walked away.

"You know who that chap was?" she asked me. "He's the one who hit Gable in the mouth in that scene." Then she winced. "The poor guy. He says there hasn't been a single night since it happened that he hasn't awakened from another nightmare about the whole thing."

Maybe by now, he has forgotten. Wherever he is. ***



Scene

JACK ONG

ON FILM

PHANTOM OF THE PARADISE—A slick, clever satire on many American staples, including rock music, horror films, "Phantom of the Opera," the recording business and, in one vastly entertaining sequence, the "Psycho" shower scene. The legend of Faust gets a run-through as well. Songwriter-singer Paul Williams and, as the Phantom, William Finley, both have plenty of fun, and it shows up well in the excellent results. Williams' music isn't his best, but the overall score is ambitious.

THE SAVAGE IS LOOSE—

Much pre-release ado about almost nothing. George C. Scott stars in one of the year's more boring exercises; pity, because the possibilities were there. And all that talk about Scott's co-star Trish Van Devere being a possible Oscar nominee for her amazingly shallow performance is tantamount to some form of libel! Oscar should sue.

AIRPORT 1975—If the bigger they are the harder they fall, brace yourself for a loud thud.

ANDY WARHOL'S DRACULA—Paul Morrissey strikes again, and he's more successful this round than he was with his laughable 3-D version of "Andy Warhol's Frankenstein" . . . much more successful. There's less gore, for starters. And there are beautifully funny performances by Udo Kier as the blood-starved count (but be forewarned: this vampire needs blood from virgins only!) and the rest of the cast. The production design and photography are marvelous to look at. Still, not for the squeamish. Really!

ON STAGE

IRENE—It's usually difficult to recommend a musical that has nothing going for it except the star and the sets. "Irene" is different. It's easy to recommend. Granted, only because of Debbie Reynolds and the exquisite sets, but this is considerable. Reynolds is non-stop, dizzying to watch. She sings, she dances, she clowns. And she does an awful lot of all three in "Irene." Co-stars Patsy Kelly and Hans Conreid, along with a top-notch supporting troupe, have their moments, but the evening is Debbie's. She leads the production like a talented Pied Piper, instantly catching the audience up with her parade. This "Irene" wouldn't be much without her, but L.A.'s got her, so who cares! Miss Reynolds and "Irene" continue at the Shubert.

TV tidbits

FRANCINE CARROLL

▪ **RHODA'S WEDDING** had to be the social event of the year. All over, women were calling other women and asking them what they were wearing to the wedding. They were kidding, of course, but they all felt as if they were attending. Which was a lovely thing for television to do. The small screen has recorded for posterity the marriages of Presidents' daughters, the marriages of Princes and Princesses, but at these we all felt like uninvolved spectators. **RHODA'S WEDDING** made us a part of the whole schmeer . . . the prenuptial parties, the arrangements, the actual ceremony. We were surrounded by people we knew and loved. All of **RHODA'S** friends and relatives were friends of ours. I have been to marriages between super stars, between people who are household names, and between national figures. They were all elegant and beautiful, and were attended by some of the most famous and most beautiful people in the world. But attending **RHODA'S WEDDING** on the television screen was a warmer and more sentimental happening.

▪ Are you as disgusted with the movies on television as I am? Everything seems to be a disaster . . . and you can take that both ways . . . and one disaster goes a long way. A deluge of them is absolutely ridiculous. I know when writers try to interest networks in their stories for movies of the week, whatever they suggest will be vetoed if the audience can't identify with the characters or the situations. Well, how many disasters can a person identify with in one television season? In one week alone there were three horrors on cruise ships. On Sunday there was the **POSEIDON ADVENTURE**, and before we had a chance to dry out, along came **DEATH CRUISE** on Wednesday, and although it is not a movie, or a movie of the week, **THE NIGHT STALKER** polished it off on Friday with a werewolf on a cruise ship. What the cruise ship lines will do about this, I don't know. I do feel they have a right to protest such a total inundation of disaster on their pleasure liners, but I'd like to assure them cruising is still my favorite form of travel. And the public is getting heartily sick of all these disasters on their small screen.

I can't come up with a better system, but I wish someone would. There is something so unjust about shows getting the ax simply because of the ratings. Some of the best ones get it that way, and usually because people haven't seen them yet. By the time the viewer puts it on, it's already been canceled. There has to be a better way.

Potpourri

KEENAN WYNN SAYS AMERICAN ACTORS OUTRANK THE ENGLISH

Keenan Wynn, who likes to start a rumble now and then, says he is bored by the notion that the best actors come from England.

"Americans established natural acting, and the naturalistic style of players like Laurence Olivier and Michael Caine is basically American," claims Wynn.



"My grandfather, Frank Keenan, was the first natural actor on the American stage. Robinson and Cagney were among the first natural actors on film. Naturalism crossed the ocean on film and influenced British picture makers, including Hitchcock. One of his early discoveries was Frank Vosper, a bravura actor until Hitchcock reined him in and calmed him down."

At the risk of having to eat his words, Wynn gave a highly florid performance in Walt Disney Productions' screen comedy, "Herbie Rides Again." But, as he points out, that's the way the part was written.

"I'm angry throughout the picture. I tried to avoid monotony by running the gamut. I yell. I become stentorian. I growl like a cornered wolf. Then I become so frustrated I can't even talk. It's bravura," says Wynn, "but everything I do in the movie is logical to the role."

Wynn's father was a famous comedian named Ed Wynn, and their relationship was stormy. At no time did Keenan wish to follow in his dad's footsteps.

"I am a character actor and always have been," he says. "I cannot play a straight role. For a part like Hawk you don't want a comedian, you want an actor who can do comedy." △

Nostalgia

JESS HOAGLIN

WILL THERE EVER BE A MOVIE MUSEUM?

Though the sun has already set on its golden years, unfortunately, Hollywood has no public place to store its memoirs.

A determined movie buff, however, can still dig up representative samplings of Hollywood's past by visiting the Los Angeles County Museum of Natural History (Marie Dressler's costume for *Anna Christie*, Charlie Chaplin's props for *Modern Times*, Tom Mix's Stetson and the helmet worn by Francis X. Bushman in *Ben Hur*) and the museum at Universal Studios (a 1909 British camera, the tablets used in *The Ten Commandments* and a portrait of W. C. Fields as Queen Victoria inscribed to "stingy lips, Roland Young, from his dead queen").

A few choice items (Norman Rockwell's portrait of Gary Cooper, the camera used in shooting *Gone With the Wind*, Shirley Temple's teddy bear) are on temporary display at Universal Studios, but by turning down a 1970 bond proposal earmarking a million dollars for a motion picture museum, Los Angeles voters condemned the rest of the city's collection of Hollywood artifacts to an indeterminate jail sentence even though the material locked up in the old Lincoln Heights jail would probably fetch well over \$1 million.

Meanwhile, as back lots continue to give way to subdivisions, Mary Frances (Debbie) Reynolds has been turning up at studio auctions, bidding for bits and pieces of filmmaking history. Her collection, reputedly worth close to \$500,000, runs heavily to costumes, but also includes the guitar used by Julie Andrews in *Sound of Music*, the armor worn by Ingrid Bergman as Joan of Arc, and an assortment of miniature tanks, aircraft carriers and submarines.

Needless to say, as the city and Miss Reynolds, for want of a museum, are forced to store their treasures behind iron bars and closet doors, visitors from every corner of the planet descend on Los Angeles looking for something to match their notions of Hollywood. They peer at the footprints in the forecourt of the old Grauman's Chinese Theater, visit the Hollywood Wax Museum, take a bus tour of Beverly Hills, follow the trail laid out in maps of the movie stars' homes and spend an afternoon prowling about Universal Studios, but, until an angel comes along with money for a motion picture and television museum, many of the things they would most enjoy seeing remain hidden from public view.

Hollywood's Hall of Fame

Rare photos selected by Robert Kendall from the Saturday matinee collection.



"RED DUST" – Clark Gable in a scene from another MGM film.



Clark Gable in London for MGM's "Never Let Me Go" pauses to look over the Thames River and the House of Parliament in the background.



Clark Gable and Myrna Loy co-starred in MGM's "Too Hot to Handle."



Rare photo of George Bernard Shaw, Marion Davies, Louis B. Mayer and Clark Gable in MGM commissary.



"The King and the blonde bombshell, Jean Harlow.



Clark Gable played an Englishman in MGM's "Parnell."

Above: Clark Gable and Lana Turner in their third co-starring picture, "Homecoming."

Rare shot of Clark Gable in "The Secret Six."

Clark Gable and the incomparable Garbo in "The Rise and Fall of Susan Lennox."

Below: "The Hucksters" starred Clark Gable and Deborah Kerr.

Early Gable, handsome and happy.





Claudette Colbert **lady of perfection**

By Teet Carle

† Showing Claudette Colbert proofs of all photographs made by Paramount studio cameramen of her during production of a picture, in the portrait gallery away from the studio was more than the ordinary courtesy shown an important, glamorous star.

Miss Colbert had a clause in her contract that forbade the release of any photographic likeness of her without her approval. She was the first Paramount actress to have such an understanding legally included in her pact. She studiously marked proofs from 8 by 10 negatives for retouching and she came to be an expert at emphasizing her unusual beauty and personality in a photo.

While this caution on the part of Claudette was a significant example of the perfection which the star applied to every facet of her professional and private life, she was forced to demand "still picture approval" through an embarrassing situation.

One afternoon while she was co-starring with Fredric March, she and Fred were asked by a publicist to sit closely together on a bench and pretend they were absorbed in reading a foreign magazine. The publicist had a couple of dozen different periodicals to be photographed.

The "shooting" was routine. One magazine after another. Same pose, same eye directions. Although a serious actor of Academy-Award calibre, March was fond of clowning. He sought to liven up a pose and suddenly moved his hand from in back of Claudette and pinched her shapely haunch with a full fist.

There was a yelp after the shutter clicked and the fun was presumably over. Not quite. Neither star was aware that the hand action was well within the frame of the photo. And nobody in the publicity department spotted a clutching hand in a "dull" photo. The print went to the specific magazine.

Somehow, it landed in the office of the Police Gazette, once considered a "ribald" publication ogled by men in barber shops. The periodical ran the photo, with a caption: "Like the Marines, Mr. March seems to have the situation well in hand."

It seems strange in today's era of permissiveness when a Marlon Brando can towel dry the nude body of a young actress for the screen that Miss Colbert would feel her screen image was being hurt. Maybe her indignation was over-played to give her a wedge to get that legal still approval clause. But



Claudette Colbert and Fred MacMurray teamed for the roles of "Betty" and "Bob" in Betty MacDonald's "The Egg and I," as filmed by Universal-International. "The Egg and I" marked an even half dozen co-starring roles for the popular duo during the years.



THE CUB LOOKED THE WRONG WAY... but it wasn't the cameraman's fault. A gift to Claudette Colbert from actor James Stewart and fellow-workers on the star's first picture at MGM Studios was this two-month old lion cub, direct descendant of the Studio's original trade-mark Leo the Lion. The cub has been named Leo, Jr. by Miss Colbert.

she got it and the right to kill photographs went with her to other studios where she worked.

In fact, Claudette was one of the Broadway stage actresses who resisted posing in bathing suits for several years. Stars of her status and training felt that body exposure was justified only if it was character delineation for a role. Otherwise, it was "Cheap."

John Engstead, then an art specialist in publicity, finally convinced Claudette that if Opera divas such as Grace Moore and Lily Pons posed in swim suits, why not she? John, who was to go on to become one of the nation's foremost photographers, got "leg" shots of Claudette in a one-piece suit during a sitting at her Holmby Hills house.

He had had little success in reminding Claudette that she had worn a costume for "Sign of the Cross" which showed a bare limb up one side to the level of the hip. "That was authentic character," she had explained. Engstead asked her about the famous scene in "It Happened One Night" when she hoisted her skirts so that a silk-clad leg could stop a car and she and Clark Gable could hitch a ride. "That was a story point," she replied.

John smiled. "So we are shooting you at home. You have a pool. You go in it. What do you wear — authentically? a Mother Hubbard nightgown?" Claudette saw the point. She posed.

Miss Colbert was a publicists'

dream. A photographer's delight, even if she permitted pictures made of her only when the left side of the face was in the camera's view.

It was my pleasure to work with her on numerous films, including "Boom Town" at M.G.M. When I talked with her about interview angles during the making of "Skylark," she remarked that she had been "over-exposed" in the publicity field. "Everything possible has been written about me," she insisted. "I've talked about everything in the encyclopedia."

Interestingly, that propelled a full-page feature sent around the world by the NEA Syndicate. The writer simply related all the things Claudette had done and said to publicize her movies and presented it as "The Star About Which There's Nothing New."

Although she had gone on the stage before college age, Claudette was an amazing student of almost anything. About that early age debut: Claudette had boosted her age up to 18 in order to work on Broadway and the birth date had been recorded. In Hollywood, she always was nettled at having her age printed at a figure greater than it actually was, but she was stuck with it.

Maurice Chevalier once told me that Miss Colbert was the only actress he knew who could speak both English and French flawlessly. Her memory was incredible. She read hungrily and retained so much that when she talked with almost any artisan doing work for

her, she "spoke his language." That knowledge included medicine, of course; she was married to a brilliant doctor.

Naturally, she studied herself and her profession diligently. One of the striking things about her was her captivating walk. She had perfected it by watching herself in shop windows as she strode down New York streets. Once, on "The Palm Beach Story," she told the director that a camera effect he wanted would never work. He insisted on doing it his way. The scene had to be redone.

During the early years of her movie career, Miss Colbert was the lovely, long-suffering wife. She was perfect for casting opposite a dignified personality like George M. Cohan. But the part was "blah." She agreed to appear in "The Phantom President" if Paramount would lend her to Columbia for the comedy, "It Happened One Night." MGM already had agreed to let Frank Capra have Clark Gable for that film.

Meanwhile, Miss Colbert had campaigned for the part of the wicked, sensuous Poppaea in "The Sign of the Cross." To convince DeMille that she could look treacherous, she created a breathlessly-revealing tunic and made a long, tedious screen test. De Mille was sold. But Claudette's contract called for her name to be first among all stars listed above any film's title. Fredric March and Elissa Landi (borrowed from Fox) already had been assured



During filming "I Met Him In Paris" - Paramount, A Hollywood-Hawaiian Happy Birthday party. Robert Young, Claudette Colbert, Louella Parsons and Melvyn Douglas celebrate.



Rare shot of Claudette as Cleopatra's Mother. The Queen of Egypt takes time out to talk to her mother. Resting between scenes of Cecil B. DeMille's "Cleopatra" at Paramount, Claudette Colbert chats with her mother, Mrs. Jeanne Colbert.

Hollywood's Hall of Fame

Selected by Robert Kendall from Eddie Brandt's "Saturday Matinee" collection.



Claudette Colbert and Henry Fonda in "Drums Along The Mohawk."



THE CURVES AND STRIPS FOREVER! Claudette Colbert, Paramount star may have a halo about her head but she has a devilish look in her eye, and woe to the man she encounters in this Banton designed dinner gown of black organdie striped with silver.



A scene from the 20th Century-Fox production "Drums Along The Mohawk."



Basil Rathbone and Claudette Colbert starred in "Tovarich" for Warner Brothers.



Ray Milland stars with Claudette in "Arise My Love." Paramount 1940.



Lights! Camera!! Action!! Claudette flashes a friendly smile to crew before cameras roll.



Claudette Colbert in smartly tailored slacks and her beautiful hair style.

Claudette Colbert and Ray Milland team for a Radio Show on CBS.



Claudette Colbert and William Gargan in "Four Frightened People" — Paramount 1933.



Fabulous

Betty Grable



This famous pin-up appeared in every theatre of World War II from barracks to fox holes doing more for GI morale than all the pep talks of the less leggy armed forces brass.

Robert Kendall's Hollywood

STAR OF THE MUSICALS

† Betty Grable is synonymous with technicolor, music, dance, and happiness. For she starred in one splashy, color musical hit after the other at her home studio, 20th-Century-Fox. Her films represent a positive affirmation of life and living itself, for Grable came, Grable saw, Grable conquered, with her fabulous singing and dancing, and zestful personality. Movie audiences couldn't get enough of her, and Zanuck kept the cameras grinding overtime making her musicals.

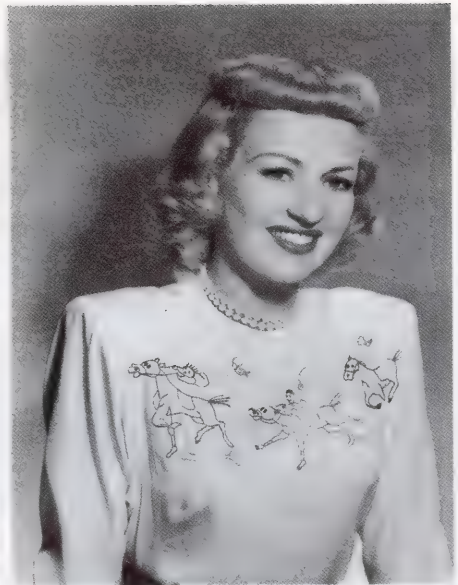
Betty came to Hollywood as a child with her Mom. They were only here for a summer vacation, but stayed to stalk the studios. A Fox call for chorus girls brought Betty a contract at 13. However, an assistant director guessed she was under-age, checked it out and fired her.

This only fired Betty up to remain. And she later worked at RKO, and Paramount. But her big break came when she'd gone back to Broadway to dance in "DuBarry Was A Lady." 20th-Century Fox had "Down Argentine Way" set to go for Alice Faye, but illness forced Alice to bow out, and Betty bowed into top stardom. Zanuck teamed his two beautiful blondes in "Tin Pan Alley," and the Sheik of Araby number with Alice and Betty dancing together is a classic musical-dancing sequence. Then Betty went on to pin-up fame during W.W. II when three million servicemen sent for her fantastic pin-up shot in the tight white bathing suit.

Fox insured her legs for a million dollars, for the Grable gams were a movie trademark, that brought \$100 million in at the boxoffice, and \$3 million to Grable herself, landing her into the top ten for 14 years, and the highest salaried woman in the nation one year.

"Pin Up Girl," "Billy Rose's Diamond Horseshoe," "Coney Island," "Call Me Mister," "Mother Wore Tights," "Wabash Avenue," "Footlight Serenade," "Three For the Show," "How to Marry A Millionaire," and "How to Be Very, Very Popular" were among her favorite movie hits.

"Dolly Sisters" with June Haver, broke records at the Roxy, and June



(Top right) Betty's famous smile warms us up all over again.

(Top left) Alice Faye and Betty Grable team up in "Tin Pan Alley."

(Bottom left) "Call Me Mister," another Grable musical hit.

(Bottom right) Dan Dailey dances with Betty in "Call Me Mister."

went on to being a star in her own right. A spot in another Grable film, established Mitzi Gaynor, and Grable teamed with Monroe, who went to the top as 20th-Century-Fox's sex symbol.

Night club tours followed, and one actress who worked with Betty in "Hello Dolly," Janice Winkelman, when interviewed had this to say, "Betty was one of the warmest human beings I've ever known. She was thoughtful and considerate, and possessed a great sense of humor. Even though she was one of the most publicized and popular stars of Hollywood, she was humble and down to earth! It was fun working with her, and audiences adored her."

Jim Picciolo is probably Grable's number one fan. His North Hollywood apartment is vibrant with the colorful posters from Betty's big, lush musicals.

Jim had this to say, "Grable did something for me no other actress ever did. It was the combination of her fabulous body, blonde hair, blue eyes and happy manner. Each film she endowed with her personal magnetism!" The walls in his apartment, lined with photos, and framed clips of Grable triumphs proves his point.

Tim Malachosky requested some autographed photos from Betty for himself and for me. They arrived after a long delay, but Betty autographed them to him and to me before she left us. At her funeral services were her co-stars, but far more important — Betty's friends — Alice Faye, June Haver, Mitzi Gaynor, Ceaser Romero, Dan Dailey, Patsy Kelly, Dorothy Lamour and the hearts of her movie fans the world over. ***

By Robert Kendall

Betty Grable's Gorgeous Gams

† The million dollar legs of Betty Grable carried her to top stardom in a host of lavish technicolor musicals for Twentieth-Century-Fox. When Fox teamed Alice Faye with Betty Grable in "Tin Pan Alley," the combination proved box office dynamite, and Grable was on her way. Alice quit at the peak of her fabulous career for marriage and family.

Faye had created a singing and dancing glamour image with such total impact that Fox was compelled to follow up with more of the same. Grable carried on in "Down Argentine Way," set in South America and also in technicolor. Then, the musical "Moon Over Miami," and such happy-go-lucky hits as "Coney Island" and "Wabash Avenue." Next, "Pin-Up Girl," which amounted to a film biography of Grable herself. For, by now, the Grable legs were legend, having been plastered on service men's lockers all over the world during W.W. II. Fox teamed newcomer June Haver with Grable in "The Dolly Sisters," and thus another blonde was launched in Fox musical stardom orbit. Vivian Blaine varied the mold a bit, with red hair, but she also appeared in Fox musicals, "Doll Face" and "Greenwich Village" as the public's incessant demand for this kind of musical seemed insatiable.

Grable worked overtime in such scintillating spectacles as "Billy Rose's Diamond Horseshoe," appearing resplendent in a glistening white costume, topped with white ostrich plumes.

Then came the period costume musicals, "Mother Wore Tights," and others with Dan Dailey where she



went on singing and dancing, and the publicity kept pouring out as Fox realized it had a gold mine in the Grable gams.

Futuristic settings were designed for the fabulous dance sequences in "Meet Me After the Show," and then came contract differences. Grable went on suspension rather than appear in a role in a film she said, "I wouldn't take my children to such a disgusting movie as they have offered me." A year later, the studio relented, and Grable was given her wholesome movie musical image back again, in "The Farmer Takes a Wife" with Dale Robertson.

But, now a new blonde was surfacing, Marilyn Monroe. Twentieth teamed Monroe with Grable in "How to Succeed in Business Without Really Trying" and soon she was cast with another blonde newcomer Sheree North in "How to Succeed in Love Without Really Trying," her last for Fox, as the big publicity guns went to work on building up the super star image for the last of Twentieth-Century-Fox's great blondes, sex symbol, Marilyn Monroe.

Grable moved to Columbia for her last musical, "Three for the Show" with Jack Lemon. She went from movie sets to night club theater stages with "Guys and Dolls" in Las Vegas, and did a road tour of "Hello, Dolly!" and countless teevee appearances, the latest of which was with former Fox co-star, singer Dick Haymes on "Those Fabulous Fordies" with Tennessee Ernie Ford for NBC.

Monroe went on with the beautiful blonde tradition at Fox for nearly a decade, and then the blondes left, and so did the glamour. ***

BETTY GRABLE, smiling and beautiful as she appeared in the top musicals for Twentieth Century-Fox for ten years.



ALICE FAYE, the blonde who began the Fox cycle of blonde singing, dancing stars. **BETTY GRABLE** followed.



Betty Grable



MARILYN MONROE, took over where **BETTY GRABLE** left off, becoming the world's number one blonde sex symbol, and the last of the super-blondes from Fox.



BETTY GRABLE, as she appeared in "The Fabulous Forties" with **DICK HAYMES** who recently made his singing comeback.



Bob Remick who has remained at her side through illness.

On the scene...

Hollywood **studio** *Magazine*

With Lee Graham

A Final Tribute to Betty Grable

Covering the Hollywood scene is not always glamour and fun. An especially sad occasion was Betty Grable's funeral. The cotton-candy blonde who had been healthy all her life — until a year ago — died of cancer at 56.

Betty's former husbands, Jackie Coogan and Harry James and her devoted boy friend of the past eight years, Bob Remick, were there as well as her two married daughters by James, Victoria Bevins and Jessica Wahner.

The eulogy was delivered by family friend, Rev. Tally Jarrett who described the famous pin-up girl as "A light that shined even in darkness. She had an abundance of talents and used them for us."

We'll miss that great warmth and rare sense of humor. The world will never have another Betty Grable.

BETTY GRABLE JAMES

BORN

Dec. 18, 1916, St. Louis, Mo.

PASSED AWAY

July 2, 1973, Santa Monica, Calif.

SERVICES

Thursday, July 5, 1973, 1:00 p.m.

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Beverly Hills, California

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Dr. Thomas R. Miller

AND

Rev. Tally H. Jarrett, Jr.

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417 North Maple Dr., Beverly Hills, Calif.



Fans gathered around All Saints Episcopal Church, Beverly Hills, for a glimpse of Betty's co-workers.



Lee Graham and Patsy Kelly. Patsy starred in Betty's early pic, "Pigskin Parade" (1936).



Cesar Romero with June Haver who co-starred in "The Dolly Sisters" ('45).



Alice Faye who was with Betty in "Tin Pan Alley." (1940)



Dorothy Lamour chats with Jackie Coogan, Betty's first husband.



Dan Dailey, Betty's most frequent leading man.



Johnnie Ray dashes into church for funeral.



Mitzi Gaynor and husband, Jack Bean. Mitzi made her movie debut in Grable-Daily starrer, "My Blue Heaven" (1950).

Goodnight Mrs. Calabash, Wherever You Are.



A TRIBUTE
TO THE
"SCHNOZZ"

On the scene...



With Lee Graham

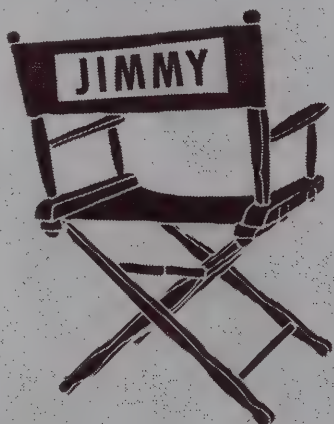
A TRIBUTE TO THE SCHNOZZ

My friendship with the Durantes goes back to the days of their long courtship (she was Margie Little then), so I gladly accepted Margie's invitation to be her guest at Jimmy Durante Night, the 23rd Annual Charity Ball honoring Jimmy's efforts on behalf of "Hear" children.

Milton Berle emceed a great show, arranged by Mrs. Durante, with the talents of Rose Marie ("she started in show business when Maria Ouspenskaya and Walter Brennan were making stag films"), Sammy Fain, Desi Arnaz and daughter, Lucie, Marty Allen, and Sonny King doing his impression of Eddie Jackson from Clayton, Jackson and Durante days.

The tribute marked the first time out socially for the 80-year-old Schnozz since his miraculous recovery from a stroke last year. Wearing a battered hat and horn rims, he ended the evening singing "Inka Dinka Doo" from his wheelchair and everyone in the star-studded Beverly Wilshire Ballroom brushed away a tear. A fabulous night for a fabulous man!

Photos courtesy of Yani Begakis, Roy Cummings Inc. and Jimmy Durante



Jimmy Durante Night

Everybody loves Durante! Jimmy smiles while wife, Margie, notices someone at another table.

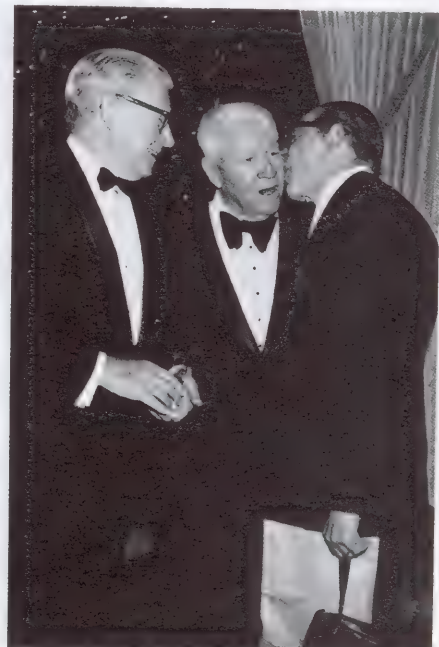
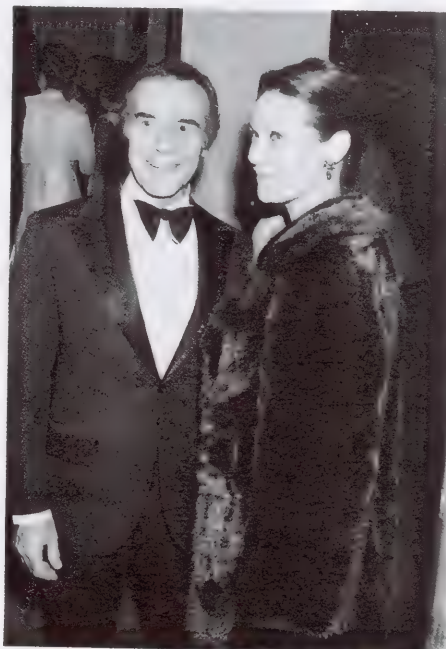
Desi Arnaz lights the Schnozz's ever-present cigar.



The Durantes and the Desi Arnazes.

Georgiana and Ricardo Montalban

Milton Berle whispers to Jack Oakie while George Murphy looks on.





Ruth Buzzi and husband Bill Keko



Rena and William Lundigan



Shelby and Chad Everett



Maggie and Clint Eastwood



Dorothy and Bob Mitchum look at Charity Players program.



George Murphy and Milton Berle do a time step celebrating 70th birthday.



Terry Moore and mother, Luella Koford



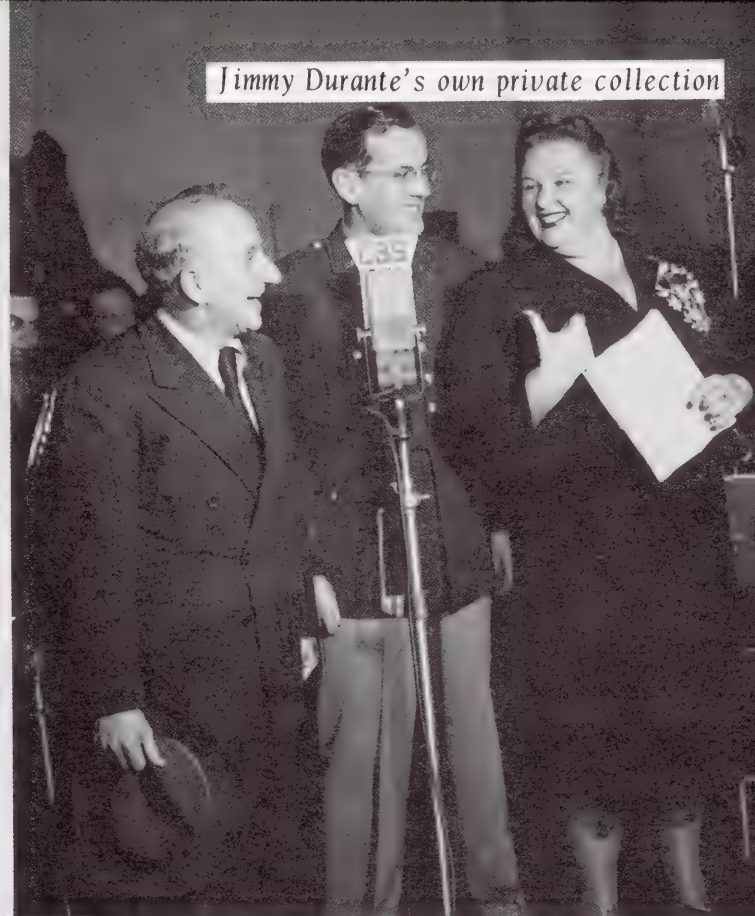
Lucille and John Carroll



LOOKING
INTO THE
PRIVATE COLLECTION
OF JIMMY DURANTE WITH
LEE GRAHAM

AN AFTERNOON WITH THE DURANTES

Spent a fascinating afternoon with Jimmy Durante and his vivacious wife, Margie, going through trunks of memorabilia at their Beverly Hills home. From among the thousands of pictures, dating back to the beloved Schnozzola's start in show business as a teen-age piano player at Coney Island. Our thanks to the Durantes for loaning us these selected pictures of his career.



The legendary Tallulah Bankhead and the legendary Schnozz tackle Shakespeare for Tallu's radio show.

A broadcast during the war years with Glenn Miller and Kate Smith.

Ruth Etting guests on the Schnozzola's radio hour.

Zoot Suiters Peter Lawford and Jimmy Durante.

Jimmy Durante's own private collection



George M. Cohan in his only film, "The Phantom President," with Durante and Claudette Colbert.

As Casanova in "Palooka."

Ann Sheridan gets a kick out of Jimmy in drag for "You're In The Army Now."

With Robert Montgomery in "Pigboats," one of 43 pics Jimmy made.

Jimmy Durante's own private collection



An early film, "Strickly Dynamite," with Norman Foster, Marian Nixon, and William Gargan.

Gloria Dehaven, June Allyson and Jimmy in a scene from "Two Girls And A Sailor."

Buster Keaton and Thelma Todd were Jimmy's co-stars in "Speak Easily."

Jimmy and Jose Iturbi teach Margaret O'Brien to play piano in "Music For Millions."



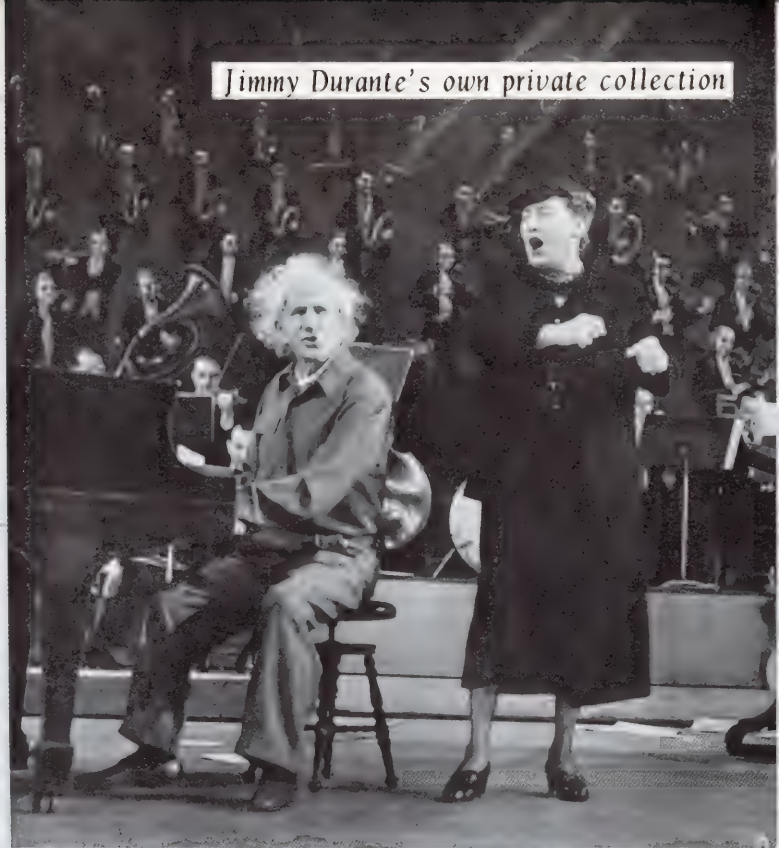
Hobnobbing with President Harry S. Truman.

"Strictly Dynamite" is Lupe Velez in the film of the same name. In the background of the hot-cha number are the Mills Brothers.



Between takes of "The Man Who Came To Dinner" with Bette Davis.

At the piano while Jack Benny, George Jessel and Sophie Tucker harmonize.



Jimmy Durante's own private collection



Eddie Cantor strikes a Durante pose.

Durante and fellow comedian Charles Butterworth in "Student Tour" (1934)

"Nobody knows the Traubel I've seen," Jimmy plays while Helen sings.

Jimmy tells Lawrence Tibbett a funny story between takes on "Cuban Love Song."

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LEE GRAHAM - MAN ABOUT TOWN



Our Man About Town on Thaliens' Presidents' Club mini-cruise with Jane Withers and children, Kendall and Ken Errair. (Photo by Stan Adams)

Ahoy! The Thaliens' Presidents' Club enjoyed a mini-cruise out of San Pedro's Ports O'Call Village aboard the *Buccaneer Queen*.

The greatest pleasure of the cruise was being the shipboard-dinner companion of Jane Withers and her bright youngsters, 14-year-old Kendall and 17-year-old Ken Errair. Jane's story of how she met their father is "a hoot." He was singing with the Four Freshmen at a charity event, stuck his head in the kitchen where Jane was making sandwiches, mistook her for the kitchen help, and wanted to take her home when she got off work.

Jane's three children by her first husband, high-living Texas oil man, Bill Moss, are married. William Moss III, studying to become a minister in Dallas, and his wife, Loretta, just made Jane a grandmother for the first time.

To talk to Jane, a young looking 48 with boundless energy and an infectious laugh, you might think her life had been a bed of roses. Not so! She has had her share of heartbreak with a broken, tumultuous marriage, followed by a serious illness which kept her bedridden for months, and the loss of her second husband in a plane crash six years ago. Through it all, her zest for living and faith in God have given her strength and made her a happy and unselfish woman. In a town noted for

its bitchiness and lack of loyalty, Jane has love in her heart for everyone, and since it's a two-way street . . . everyone loves Jane.

* * *

Thirty-seven years ago, an explosion took place that reverberated the world over, and marked the end of dirigible travel. The German zeppelin *Hindenburg* met its fiery death landing at Lakehurst, New Jersey.

Robert Wise, making his 36th motion picture, just completed the story of aviation history's most dramatic events at Universal.

Before wrapping up the film, "*Hindenburg*," Wise and his associates from the Filmmakers group hosted a lunch (the exact menu served to *Hindenburg* passengers) at the Universal commissary.

The movie's star George C. Scott, not known to be overly indulgent with the press, was polite and brisk. This may be the truculent Oscar winner's last acting performance "unless I go broke." In the future he will devote himself to directing and producing. Scott, 47, originally studied journalism at the University of Missouri until he realized acting paid better. Analyzing himself, he explained, "All the courage I may have lacked personally, I had as an actor." After two unsuccessful marriages, numerous drunken brawls, and

five fractured noses, he hit it big in 1957 when his *Richard III* won him sudden acclaim on Broadway.

Today, divorced from Colleen Dewhurst after many stormy separations and reconciliations, and enjoying a



Ida Lupino presents silver bowl to Marta Feuchtwanger at USC Friends of the Libraries luncheon.



George C. Scott and MCA-Universal's Sid Sheinberg at Universal commissary luncheon for "*The Hindenburg*."

calmer relationship with his fourth wife, Trish Van Devere, he says, "I'm getting older, mellow and loveable." Would you believe?

* * *

Paul Anka is hot! Once again riding the crest of popularity with his new hit, "*You're Having My Baby*," he came back to Caesars Palace in Las Vegas for a quick week. He'll be back again as Caesars New Year's Eve attraction.

At a cocktail reception following his opening show, reports that the 33-year-old singer-composer-business tycoon will retire when he's 40 were branded as untrue. He's going on as long as he's in demand. And he's never



Fans wait for beloved comedienne Patsy Kelly after benefit performance of "Irene" at Shubert. (Photo by Frank Edwards)

been more in demand than now.

* * *

Marlon Brando, who has eaten his way up to 220 lbs. is more than a little upset over the fact that Tarita left him for another man.

Even though he has been married twice, to Anna Kashfi and Movita, it's no secret that Brando felt Tarita, whom he met while filming "Mutiny On the Bounty," in 1961, gave him the greatest fulfillment as a woman. She has been living on Tetiaroa, a South Sea atoll of 13 islands Brando bought in 1966, with their two children out of wedlock, son Tehotu, 10, and daughter, Tarita Cheyenne, 4.

In the past Tarita, a product of understanding Tahitian society, has been content knowing she was the woman Brando loved. Now, word from Tahiti is that Tarita has found another man, one who will devote all his time to her. Brando, a splendid example of the male chauvinist, seldom sees Tarita and his children, but nevertheless, it's hard for him to believe that a woman who has been there when he wants her for the past 13 years is no longer waiting.

* * *

Having seen Mitzi Gaynor on the screen, I was totally unprepared for the dynamic personality on stage the first time I saw her night club act. That was in 1961 at the Flamingo in Las Vegas. At that opening I became convinced she is the greatest entertainer of all. Another first nighter, Betty Grable, star of Mitzi's first film, "My Blue Heaven," whispered to me, "She has more talent than I ever had."

I've never missed one of Mitzi's Vegas openings, so naturally, I was there for her latest at the Tropicana. This new act ranks among the dazzling doll's best. If the screen had caught the talent Mitzi spills over in person, or maybe if she'd been born 20 years earlier, movies would have had the greatest musical superstar of all time ... including Garland.

"Heartwarming" ... That's what they were saying at the Town and Gown luncheon of the Friends of the USC Libraries and USC's Department of German celebrating the ninetieth anniversary of the late Lion Feuchtwanger honoring his widow Marta.

Following brief speeches by Dr. John Hubbard, president of USC, and Stanley Musgrove, president of Friends of the Libraries, a string quartet played music composed by Benjamin Franklin, unearthed by Feuchtwanger, and a film clip was shown with Diane Baker doing the commentary.

Then came the highlight of the program ... intelligent readings from Feuchtwanger by Ida Lupino and Barry Sullivan.

Off the podium, Ida, trim and attractive, explained she became an actress just so she wouldn't let her father and the other Lupinos down. Her theatrical family background traces back 300 years to jugglers and strolling players of the Italian Renaissance, but Ida is the first distaff member of the famous Lupinos to reach stardom.



Kathryn Grayson and Mark Taper at "Irene" opening for Hollywood Motion Picture and TV Building Fund. (Photo by Darlene Hammond, Roy Cummings Inc.)

"Thank you for enjoying our sophisticated, chic show," Debbie Reynolds said following the performance of "Irene" benefiting the Hollywood Motion Picture and TV Museum Building Fund. She said it kiddingly, of course, as "Irene" is about the hokiest show ever ... and one of the most entertaining. Debbie, making her first stage appearance in her home town, is still floating on that ball of fluff image of the All American girl. She looks great and is a pure delight. Patsy Kelly, one of the few performers left from the Laurel and Hardy school of slapstick, is the funniest woman alive.

At the back tie soiree, following the Shubert show, Debbie did the commentary for a mini-fashion show on behalf of her aim to gather memorabilia from Hollywood for the museum. Debbie's escort was Bob Fallon, widower of the late comedienne Marie Wilson.



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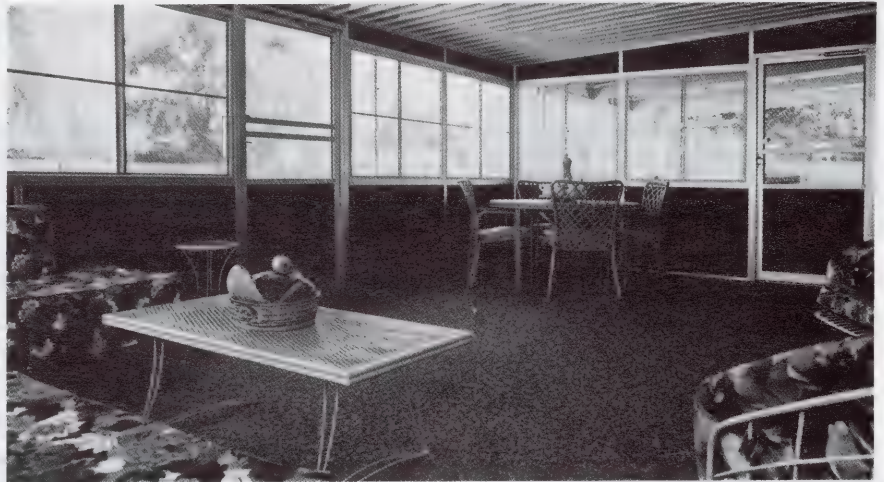


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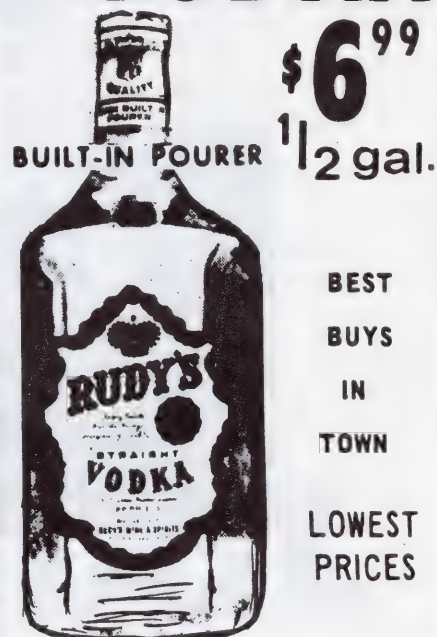
"DER BINGLE" GOLFS IN MEXICO

Bing Crosby now living at Bosque de Isadora (a beautiful wooded area complete with golf course), near Guadalajara, Mexico, recently participated in that city's Atlas Pro-Am golf tournament.

COMING—THE "WIZ"

An all black version of the famous "Wizard of Oz" is to be made into a musical called "Wiz." Produced by Cinemascope, the Broadway musical will be completely faithful to Frank L. Baum's original classic.

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EXPERIENCED AUTHOR has some spare time between assignments to handle writing chores. Heavy background in books, scripts, commercials, brochures, etc. call 789-0180 before 10

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extra postage and handling on orders outside the USA. Send check to Studio Collectors Club, P.O. Box M, Sherman Oaks, Calif. 91413, (% Magazine)

5 - WANTED TO BUY

WANTED MOVIE STILLS OF GAIL RUSSELL—Write Steven Ochoa, 1400 Brockton, No. 7, Los Angeles, CA 90025. (8-74-7-75)

"MARNIE." Want 16mm color print of the 1964 Hitchcock film plus any stills, clippings, or other material. Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727. (8-74-10-74)

WANTED—Material for the Motion Picture Hall of Fame Museum. Anything related to motion pictures. Motion Picture Hall of Fame, P.O. Box 4228, Anaheim, CA 92803. (5-74 to 5/75)

WANTED: Stills, candid, portraits Gail Russell, Barbara Stanwyck, Elizabeth Scott and George Chakiris. Also interested in any fan club material on these stars. Mr. Jerry Rowland, 3057 Delaware Ave., Kenmore, N.Y. 14217.

WANTED: 16mm-35mm B-westerns, cartoons, serials, comedies, features, etc. nitrate or safety prior to 1945. Hundreds wanted. Harford Cinema, 4305 Harford Rd., Baltimore, MD 21214. Phone (301) 426-3189. (7-74-10-74)

WANTED—EVERYONE—Please put me on your mailing list. M. Gillespie, 656 Woodlawn, Buffalo, N.Y. 14211 (8-74-10-74)

WANTED: All Shirley Temple items, esp. dolls, scrapbooks, jewelry, etc., also old movie magazines. Mrs. Earl Meisinger, Route 1, Plainfield, Ill. 60544. (8-74-10-74)

WANTED: The following films of Greta Garbo; Mata Hari, The Painted Veil, As You Desire Me, Two Faced Woman, Susan Lennox. Need immediately. State condition, price and original or dupe. Send details to: Thom Toney, 633 Gregg Avenue; Bridgeville, Pa. 15017 (9-11-74)

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WANTED: Material on Stanwyck, Ann Doran, Sullivan, Turhan Bey, Bess Flowers and Hedy Lamarr. Clips or pix. Robert Rosterman, 500 Fullerton, Chicago, Ill. 60614 (9-11-74)

WANTED: Interview articles by my father-in-law, Rudy Konrick, in DANCE Magazine '30-'32, RADIO MIRROR '35-'37. Also stills of De Mille's Cleopatra (barge scene), Just Imagine (giant on Mars and futuristic scene), Top of the Town (show scene), Frankenstein (wedding scene with Dorothy Dell); also show scenes from Broadway shows Mexican Hayride and You Never Know; pulps: Canadian Uncanny and pre-'34 WT (reading copies OK); songsheets, Cakewalk in the Sky, Jazz My Way to Paradise, Morning of the Carnival; records, Ev'ry Day, from Sweet Music, Louisiana Suzie, Kraft theatre TV theme.

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Larry Farsace, P.O. Box 1101, Rochester, NY 14603. (9-11-74)

WANTED—EVERYONE please put me on your mailing list. M. Gillespie, 656 Woodlawn, Buffalo, N.Y. 14211 (9-11-74)

WANTED: All Shirley Temple items, esp. dolls, scrapbooks, jewelry, etc., also old movie magazines. Mrs. Earl Meisinger, Route 1, Plainfield, Ill. 60544 (11-74-12-74)

WANTED: Jane Powell and Kathryn Grayson T.V. appearances on tape. Also clippings and photos of Jane. Will buy or swap. 75 Page St., Pagewood, N.S.W. 2019, Australia (9-11-74)

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WANTED: 16mm complete: Ken Russell's Music Lovers, Sisters, Dirty Harry, Born Losers, Scrooge, Cisco Pike, Nashville Rebel, Time Machine, The Birds, Prime Cut, Dr. No, Goldfinger, Woody Allen Features, North By Northwest, Enter the Dragon, Legend of Hell House, Daughters of Darkness, Hagbard & Signe, Possession of Joel Delaney, Samson & Delilah, Hammer Films, Scaramouche, Good, Bad & Ugly, Outer Limits. Send all lists. Len Brown, 5 Overbrook Road, Piscataway, N.J. 08854. (9/74-11/74)

WANTED: 16mm Feature, The Sun Comes Up. MGM, 1947, color, starring Jeannette McDonald and Lloyd Nolan. Garrett, 302 Lindsay Street, High Point, N.C. 27260. (9-11-74)

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What do you have for sale in movie and nostalgia items ? Have advertising facilities available. Let us hear from you. Sample appreciated.



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WANTED—EVERYONE please put me on your mailing list. M. Gillespie, 656 Woodlawn, Buffalo, N.Y. 14211 (9-11-74)

TOP CASH for "Ex-champ," "The Outlaw," Lum Abner's other sound and silent 16 and 35mm films. Rush lists. Bill Thrush, 6651 Danridge, San Jose, CA 95129. (9-11-74)

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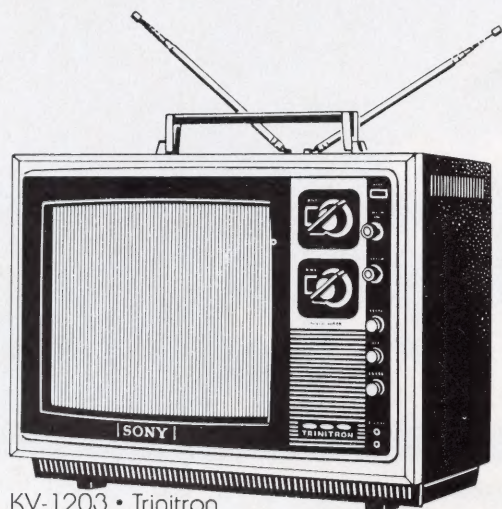
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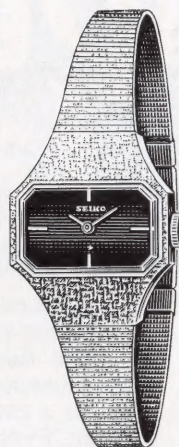
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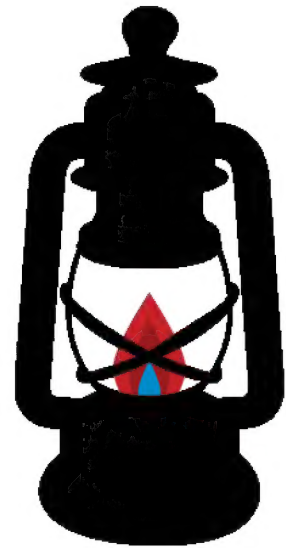
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